

OUR BUSINESS by N.A. Taylor

Maxis ... Minis ... and Multis (Part IV)

The assumption that mini theatres have a role to play in our business is a reasonable one. The ever present danger, of course, is that there may be over-building — always a curse to be dreaded. The two questions to be considered are — should minis also be multis and what size of film should be used?

Virtually, all theatrical films are now produced and exhibited in color and 35 mm color prints are an expensive item. Mini theatres do not require this size of print in order to put on a good professional show. Motion picture engineers have been working on the perfection of 17½mm and another system called skip-frame — the use of either of which would help slash print costs substantially. In addition, the exhibitor could save in many ways. Besides the decreased capital costs and the benefit of simple automation, the exhibitor could save on express charges. This is an increasingly important item of cost and in some remote areas of our country these charges sometimes exceed the film rental itself. Some years ago we suggested that such theatres should adopt 16 mm.

It has been our contention for years that theatrical motion picture films should be shown in three sizes — 70mm, 35mm and 16mm — each to be employed where most practical and utile. Due to the greatly increased use of 16mm in planes, boats, army camps, hospitals, etc., 16mm reduction prints are available practically on release. Distributors should encourage exhibitors in small situations to use 16mm and make the prints available.

In point of fact, there are many exhibitors, operating in towns up to 10,000 population, who really cannot any longer afford the luxury of 35mm. If they want to stay in

(Continued on Page 3)

ACADEMY AWARD WINNERS

Picture — *Midnight Cowboy*
Actor — John Wayne, True Grit
Actress — Maggie Smith, *The Prime Of Miss Jean Brodie*
Supporting Actor — Gig Young, *They Shoot Horses, Don't They?*
Supporting Actress — Goldie Hawn, *Cactus Flower*
Director — John Schlesinger, *Midnight Cowboy*.
Story and Screenplay (based on material not previously published) — Butch Cassidy and the Sundance Kid
Screenplay (based on material from another winner) — *Midnight Cowboy*
Art Direction — *Hello, Dolly*
Cinematography — Butch Cassidy and the Sundance Kid
Costume Design — Anne Of The Thousand Days
Documentary Feature — Arthur Rubinstein, *The Love Of Life*
Documentary Short — *Czechoslovakia 1968*
Editing — Z
Foreign Language Film — Z
Music (original score for non-musical) — Butch Cassidy and the Sundance Kid
Musical Picture — *Hello, Dolly*
Song — Raindrops Keep Fallin' On My Head
Live Action Short — *The Magic Machines*
Cartoon — *It's Tough To Be A Bird*
Sound — *Hello, Dolly*
Special Effects — *Marooned*

Tempers flare, threats made during censorship squabble

In March, reporters were invited by the Ontario Board of Censors to view a feature length film, *The Female Animal*, which had not yet been judged by the board. Then they saw 30 minutes of scenes cut from movies, and the sections from which they had been cut. These representatives were chosen from *Coming Apart*, *Fuego*, *Greetings*, *De Sade*, *The Killing of Sister George*, *I Am Curious, Yellow*, *I, A Woman*, *2, Succubus*, *Laughter In The Dark*, *The Activist*, *Paranoia*, *Sex Check*, *The Libertine*, and *Inga*. The writers were then asked to judge for themselves whether the film should have been censored at all, whether too much had been cut, or too little had been removed.

Last week, an NDP member accused Ontario's tourism minister of showing dirty movies and another member threatened to punch a third in the mouth as the Legislature debated the meaning of obscenity and the role of the Provincial Board of Censors.

Dr. Morton Shulman (NDP) renewed a charge he first made two years ago when he accused tourism minister James Auld of putting together a "super-pornographic extravaganza" of sexy bits cut out of censored films and showing it to privileged members of the legislature and senior civil servants.

"I said two years ago such a film did not exist and I say today it did not exist", Mr. Auld replied. "I challenge the member to put up or shut up. Show me your evidence." Whether the film of two years ago existed is questionable, but the fact that the censor board did show a similar film last March is extremely clear. The news media saw the film, and the news media reported the screening to the public. Stewart Brown, Hamilton *Spectator* columnist asked, "How could I see it and you can't?"

Pat Lawlor (NDP) made the punching threat when he was interrupted by Eddie Sargent (Liberal) during a philosophical discussion of the meaning of obscenity. Mr.

Airport still soaring in U.S., Canada runs

Airport, Ross Hunter's production for Universal, reached an outstanding \$191,110 in the first four days of its fifth week at New York's Radio City Music Hall, topping all previous weekend grosses during its world premiere engagement. Airport has now amassed \$1,254,113 in the first 32 days at the world famed showplace.

In Toronto, Airport is soaring at the Carlton Theatre. In its second full week, it grossed \$54,322, giving it a two week total of \$111,053.

In Montreal, Airport hit \$31,843 in the first six days of its engagement at the Atwater Theatre. At the Vogue Theatre in Vancouver, Airport rolled up \$21,494 in six days, while in Winnipeg, at the Garrick II, it grossed \$18,704 in its opening week.

Sargent complained that the House was wasting time when it should be discussing "important issues" such as unemployment. He again interrupted as Mr. Lawlor suggested that there can be no obscenity in movies if respect and tenderness is displayed. "Be quiet, you chirping poppinjay," Mr. Lawlor erupted, "or I will come over and bust you in the teeth."

Both Mr. Lawlor and Dr. Shulman took exception with Elmer Sopha (Liberal) who felt that Ontario's board of film censors should be eliminated since it creates a conflict with the police. When police act against a movie under the Criminal Code sections on obscenity, after it has been approved for showing by the censor board, the approval can and has been used as a defence.

Dr. Shulman and Mr. Lawlor said Ontario needs a censor board to rate movies to prevent young people from seeing potentially harmful fare, but they felt that adults should be allowed to judge for themselves what they want to see. Such a movie was shown in March to a special party of reporters, he said. The same show of clippings is available for members of the legislature, for the same purpose.

All of **Harold Robbins'** novels have become total financial successes and for this reason alone, the motion pictures based upon his books contain those very rare pre-sold qualities that lead to box-office glory with mass audiences. **The Adventurers**, in paperback editions alone, sold approximately 20,000,000 copies, making it one of the biggest selling books in American publishing history and a natural for screen adaptation. **Paramount's** movie version cost \$12,000,000 and has a cast and crew representing 22 different nations. The sex/violence story, which is said to be a disguised biography of Dominican Republic jet-setter **Porfirio Rubirosa** (1902-1965), stars an international array of screen personalities such as **Charles Aznavour**, **Candice Bergen**, **Ernest Borgnine**, **Olivia de Havilland**, **Anna Moffo** and **Leigh Taylor-Young** and was directed by **Lewis (Alfie, You Only Live Twice) Gilbert**. Paramount last week announced that **The Adventurers** has already passed the \$2,000,000 gross mark since its March 25 opening. Despite its very poor critical reaction, a good mixture of audience types have been attending the screenings, proving, perhaps once and for all, that the movie critics don't make or break the motion picture business. Every once and a while, something like **The Adventurers** comes along to establish the fact that the public will make its voice heard and its wants made known, and to revive the old truism that nobody knows for certain exactly how audiences will react to any particular item of entertainment . . . **Rolling Stone** magazine, America's foremost pop journal, recently reported that a filmed record of last year's **Rolling Stones'** concert which was accompanied by a knifing, stomping murder within the scream of the stage, has become one of 1970's hot film properties with **Universal Pictures** already weighing in with the highest bid-reportedly a higher than \$1,000,000 guarantee. The **Maysles Brothers (Salesman)**, the film company which had shot the **Stones'** performance, had captured some remarkable footage — "no less than three cameras had caught the action, and one of them had the entire sequence, the face of the knifeman being clear" . . . If **Flick It**, the third film made this year with 50-per-cent backing from the **Canadian Film Development Corporation** (after **Act Of The Heart** and **Explosion**), aids this country's motion picture industry, it will do so only by proving that low budget feature-length projects are very possible. **Flick It** (distributed by **Astral Films**) was finished in 19 days, or 21 days ahead of schedule, and was brought in for about \$230,000 or \$70,000

view from the topp

By GARY TOPP

under budget — a major feat first time out. The film is an updated version of the legendary **Frankenstein** theme and is set mostly on an unidentified North American campus (**Toronto**) complete with radicals, mind control via remote power, bigotry, sudden death, sex and drugs. I only wish the CFDC would take a close look at more of Canada's film-makers, the ones who are making some of the most exciting experiments in this country's arts scene but who are unfortunately remaining unrecognized . . . Local theatre, **Cinecity**, celebrated its third anniversary last Thursday by presenting three free showings of the beautiful rock documentary, **Monterey Pop**.



Tickets were given to anyone presenting a flower to the ticket-taker, and believe me, the reaction was so great that the theatre could have converted itself into a florist shop, with no trouble at all. It was a fantastic birthday party, and it was good to see one theatre going out of its way to promote itself and its movies. When will exhibitors realize that newspaper ads alone will not attract the crowds? **Samuel Z. Arkoff** of the successful **American International Pictures** realizes this, "Now is the time for you to merchandise and exploit those pictures to their full advantage in your community. There is nothing so remarkable about that. You used to do it in the olden days. Some of you still do it. Just give it that same old creative, do-or-die spirit you give your snack-bar. Forget about TV, night-racing et cetera. Let's not worry about everything and everybody else. Let's not fight everyone's battles" . . . And speaking of television, with more than 100 cinemas, it was found that in **Moscow**, many people went to the movie theatre after seeing a film on television. The reason, it is said, is that they enjoyed the audience participation with the big screen and full sound. The Russians like to discuss what they see and patrons are invited not only to stay for a question and answer

session after a movie but to listen to a critic give comments on it . . . My friend remarked to me that seeing **Warner Brothers' Woodstock** film cost her more than the entire weekend at the actual festival . . . **Falstaff** is one of **Orson Welles'** better films, not without difficulties, but surely great and definitely Welles. He is certainly one of the most brilliant actors/directors in film history and he plays the title role of **Falstaff** as if he were born for it, not purely because he has all of the exterior dimensions, but because he has the interior capacity. Unfortunately, the movie has had more than its share of troubles. When it was first shown at the **Cannes Film Festival** a few years ago, **Bosley Crowther** panned it in no uncertain terms (but **Crowther** panned

Citizen Kane in its time, and we all know about **Citizen Kane**). The trouble with **Crowther** is that he has a tremendous influence on the **New York** film scene. Not only is he able to make or break any movie in **New York**, he can dictate to distributors what films they may or may not import. When he disliked **Falstaff**, nobody would dare touch it, even though it had received several rave comments. Finally, some brave souls picked up the film and even changed the title to **Chimes At Midnight** in an attempt to confuse any of **Crowther's** readers. **Prima Films** in **Montreal** is handling **Falstaff** and just a few weeks ago, **Toronto's Ontario Film Theatre** screened it to a standing-room-only crowd of over 500, turning away hundreds at the door. Obviously, the film has great potential — the **Film Theatre** only advertised to its members. **Falstaff** deserves a commercial release and I'm quite positive that it would receive the support of every serious moviegoer — and there are a lot of those .

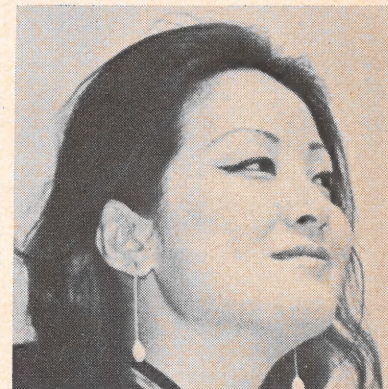
Pretty still photographer doubles as extra in films

Doris Nieh, who doubled as freelance photographer for **United Artists'** upcoming **The Hawaiians** and as an extra in a nude bath sequence with **Charlton Heston**, visited **Toronto** last week, one stop in her 22-city promotional tour for the film. **The Hawaiians**, which is based upon the second half of **James A. Michener's** best-seller, **Hawaii**, stars **Charlton Heston**, **Geraldine Page**, **John Philip Law** and **Alec McCowan**.

Miss Nieh was born on mainland China but fled to the U.S. with her parents in 1950. After graduating from the University of Iowa, majoring in journalism, she became a professional photographer. She has shot the stills for several motion pictures including **Paper Lion** (which she enjoyed most and which eventually incited in her a love for sports, especially football), **Stagecoach**, **The Wicked Dreams of Paula Schultz** (Elke Sommers' favourite topless shots), **The Fall of The Roman Empire** and **Caprice** (she was permitted to take pictures of everyone but **Doris Day**).

At one point in her work, director **Robert Wise** noticed her on the sets of **The Sand Pebbles**. He asked her if she would consider playing a brief role as a Chinese prostitute. Miss Nieh reluctantly accepted the part, which she says at least earned her a dressing room. Although she doesn't consider herself, or even wish to be an actress per se, this very attractive photographer has managed to grab bit

roles in **Hang 'Em High** and most recently, **The Hawaiians**. Having signed to photograph this film, she was again asked to double in brass. "When they told me the picture starred **Charlton Heston**, I said I would do anything. Even take a



DORIS NIEH

bath with him? Without my clothes? How else do you take a bath? I decided to go along with it. Almost anything for a story!"

Now established as a Hollywood still photographer (freelance — "no company, just me!"), Miss Nieh has become a shareholder in a new motion picture production company, **Mako International Production Inc.**, which has plans for three low budget features. Although she does feel that there is still a place for the more lavish motion pictures, she is under the opinion that the trend today is definitely toward the less expensive production, and that this trend will no doubt aid the industry.

IT'S MY BAG

By Ed Hocura

So much has been written about the **Academy Award** winners, I feel it's only fair to write something about the losers. And with exhibitors faced with the problem of playing those films that lost out in winning major awards, it stands to reason they might feel that boxoffice results will dip slightly. But why should they feel this way? Just because **They Shoot Horses, Don't They?** and **Anne Of The Thousand Days** entered the **Academy Awards** race with nine and ten nominations, respectively, and only won one each is no reflection on these exceptional films. Both showed great boxoffice strength prior to the **Academy**



Awards, so there's no reason to suppose that just because they lost they don't have wide audience appeal the week after. No one will deny that **Midnight Cowboy**, **True Grit** and **The Prime Of Miss Jean Brodie** stand to benefit at the boxoffice from copping the major awards. But it seems a shame to think that these films would not attract those exhibitors who would pass them up if they had lost because they were not interested in "my kind of films." Perhaps what **Hello, Dolly** and **Goodbye, Mr. Chips** really needed to attract the support

they truly deserve was to win the best picture and actor awards. All I can say about these outstanding entertainment packages is that I was happy to pay to see both of them, and I'd gladly pay to see them again. My wife and two daughters feel the same way. Needless to say, they were disappointed that two of their favorite films of the year lost out to others. We can look back to other years and remember what winning **Academy Awards** did for **Lillies Of The Field**, **In The Heat Of The Night** and **Charly**, and wonder what lies ahead for **Midnight Cowboy**, **True Grit** and **The Prime Of Miss Jean Brodie**? The first two did exceptionally well during their major first-run engagements; the latter only moderately well. It remains to be seen if **Maggie Smith's** surprise upset will pay off for **20th Century-Fox**. From this corner it would appear to be a minor miracle. As it would have been for **Paramount** if **Liza Minelli** had won for **The Sterile Cuckoo**, as well as for **United Artists** if **Jean Simmons** had won for **The Happy Ending**. Certainly any exhibitor would rather gamble on an **Oscar** winner than he would on a loser, which makes it doubly harder for distributors to book the latter. But since most of the nominated films and stars deserved to be winners, why not leave it up to the public for boxoffice support for the losers? After all, they flocked to see **Airport** and **The Adventurers**, and it's highly unlikely that these two moneymakers will be nominated as best picture of the year when **Academy Award** time rolls around next April.

* * *

NAMES THAT PASS IN THE NIGHT: Hamilton theatre managers may not be aware of it, but they have a terrific booster for movies in **Lee Dunbar**. It was Dunbar's morning show that **CHML** used to promote an **Academy Awards** contest (suggested by the **Motion Picture Institute**) and the affable companion to thousands of listeners produced an exceptional response. I don't know if too many people in the movie industry would be impressed by just under 3,000 letters to a mail-in contest, but I'm sure an advertising agency would impress one of its clients if their promotion idea produced the same results. Once every two weeks, Dunbar devotes one of his 2½ hour shows to movies. And not because he has to find something to talk about, but because he enjoys talking to his listeners about movies . . . I'm afraid I have to share **Clyde Gilmour's** feelings in regards to the talk around Hollywood that **Goldie Hawn** will star in remakes of old **Judy Holliday** films. Please, **Columbia**, say it isn't so . . . The news that **Kirk Douglas** and **Johnny Cash** will co-star in a western to be financed by a tribe of American Indians is startling to say the least. Is one of the stipulations in the production deal that the Indians will triumph over the white man? . . . That was a smart move by **Famous Players** president **George Destounis** to follow the **Academy Awards** presentation on **CBC-TV** with a 60-second plug for his company. With the film industry content to let other people sponsor the highest-rated television show of the year, Destounis wrapped it all up very nicely with a plug for his theatres. Now that's what I call promotion money well spent . . . Everybody laughed when **Steve Weston**

made up his mind to be a professional actor. But today this talented Hamiltonian is laughing because he will soon begin filming a daily television series based on the old **Easy Aces** radio series. I got to know Weston back in the days when he appeared in semi-professional productions presented by the **Players' Guild** and **Hamilton Theatre Inc.** His big television break didn't come easy when you consider how long he waited for the opportunity to come along . . . As a rule, I look forward to meeting a film maker before I see his commercial venture. But after talking to **Gil Taylor**, and then seeing **Flick It!**, I'm at a loss to write anything about him or his film. So I'll think about both for a few days and try again next week . . . **Bill Madden**, **MGM** general sales manager, is coming to Toronto on Friday, April 17, to conduct a seminar on his company's forthcoming summer releases. He's bringing with him a product reel to show exhibitors, and I'm looking forward to hearing what he has to say about his company's future plans.

Our Business

(Continued from Page 1)

business and make a profit they should seriously consider the use of automated 16mm. Some may even have auditoria which lend themselves to dividing into two — thus giving the exhibitor the advantage of the dual mini.

Distribution has finally awakened the necessity of change — drastic change. There is a great urge to make effective savings. The use of smaller prints is one of the ways. Firstly, however, both exhibitor and distributor must develop greater respect for the smaller size of film.

Our business must survive and will, with a healthy injection of

new ideas and methods. The small town exhibitor must be helped — and saved, if possible — but it must start by his learning to help himself.



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Looking Ahead

Geraldine Page, has been signed by producer-director Don Siegel to make her return to motion pictures as **Clint Eastwood's** co-star in **Universal's Beguiled**, rolling in Baton Rouge on April 9.

The actress, who won Oscar nominations for her dramatic portrayals in her first three films, *Hondo*, *Summer and Smoke* and *Sweet Bird of Youth*, will play the role of headmistress of an exclusive private school for girls in the South during the Civil War.

Barbara Parkins has been signed for the starring feminine role of Roxanne in **The Mephisto Waltz**, a suspense melodrama based on **Fred Mustard Stewart's** best-selling novel.

The Mephisto Waltz marks the entry of **QM Productions** into theatrical motion pictures. For the past ten years the company produced such hit television series as **The FBI**, **The Untouchables**, **The Fugitive** and **12 O'Clock High**.

Academy Award nominee **Bo Widerberg** has completed the script and will direct **Joe Hill** for **Sagittarius Productions, Inc.** The film, starring **Thommy Berggren**, will be distributed to theatres by **Paramount**.

Widerberg was the writer and director for **Adalen 31**, nominated in the best foreign picture category. He also was director for **Elvira Madigan** in which **Berggren** played the lead role.

The new film is the story of a Swedish youngster who came to the United States at 18, anglicized his name, and was widely acclaimed as the first of a new breed of folk singers. At the age of 31 he was executed for a murder he denied committing. Subsequent evidence, unearthed after his death, confirmed that he was, in fact, not the killer.

The Killer Heroes, a new adventure film starring **Stuart Whitman**, **Elke Sommer**, **Curt Jurgens** and **James Mitchum**, has been acquired for distribution in the U.S. and Canada by **Continental**.

The film was shot totally on location in Iran on a multi-million dollar budget. The story concerns six fugitives from the law who save a small isolated village from a marauding bandit army.

World-wide distribution rights to **The Delta Factor**, a new adventure film based on the best selling **Mickel Spillane** novel and starring **Yvette Mimieux** and **Chris George**

have been acquired by **Continental**.

The film, which introduces a new **Spillane** hero, **Morgan**, a modern day throwback to his pirate ancestor, was directed and produced by **Tay Garnett** and also stars **Diane McBain** and **Richard Taeger**, and features **Yvonne DeCarlo**.

Katharine Ross has been signed to star with **Jason Robards** in **Fools**, to be distributed world-wide by **Cinerama**.

Based on an original screenplay by **Robert Rudelson**, it is a love story set in contemporary times. **Robards** portrays an aging actor, and **Miss Ross**, a young woman, disillusioned with her marriage, who is searching for a new life.

Ex-Torontonians **Donald Sutherland** and **Lou Jacobi** have been signed to portray the irreverent Reverend Dupas in **Jules Feiffer's** film comedy, **Little Murders**, under the direction of **Alan Arkin**. Co-star **Elliott Gould** is producing with **Jack Brodsky** for **20th Century-Fox**.

Sutherland and Gould won kudos as the impudent master surgeons of **"M*A*S*H"**, also for 20th. In **Little Murders**, Sutherland will unite Elliott Gould and co-star **Marcia Rodd** in a rather unorthodox matrimony. The film also includes **Vincent Gardenia**, **Elizabeth Wilson** and **Jon Korkes**.

Cash prizes for best merchandising

Theatre Confections and National Licorice are offering cash prizes for the best merchandising of 15-cent licorice from April 4 to May 2. Resumes and photos detailing promotional efforts for the contest must be received by May 4, and the contest is open to all managers, assistant managers of confection attendants.

1st Prize — \$150.00; 2nd Prize — \$100.00; 3rd Prize — \$75.00; 4th Prize — \$50.00; 5 prizes of \$25.00 each.

Variety Club Women to hold Spring Party

On Saturday night, April 18, the Variety Club Women of Tent 28 will be holding their Spring Cocktail Party in the Variety Club Rooms, The Colonnade, 131 Bloor Street West, Toronto. There will be continuous entertainment and numerous prizes. The tickets, which are limited, cost \$5 per person and can be purchased at the club.

First sales drive of 1970 salutes Columbia's prexy

Columbia Pictures' first sales drive of the 1970s was recently launched as a salute to its new president, Stanley Schneider. Designated the "Torch of Leadership Drive," the 13-week event began on March 27 and will end June 25.

In making the announcement of the drive, Norman Jackter, vice president in charge of domestic distribution, said, "As we enter a new decade with a new president, it is only fitting that a great motion picture company's new sales drive should honor its dynamic young leader."

Jackter pointed out that Columbia not only entered 1970 with an unusually strong group of pictures already in release, but also has a sufficient number of pictures completed or in advance stages of production to assure the nation's theatre-owners of a further supply of films at least equal to that of 1969 and possibly the greatest in Columbia's history.

Columbia was recently honored as Motion Picture Company of the Year by some 2000 American film industry leaders and exhibitors at the Show-A-Rama 13 convention in Kansas City. The exhibitors were saluting Columbia for such

boxoffice champions as *Funny Girl*, *Oliver!*, *Cactus Flower*, *Easy Rider* and *Bob & Carol & Ted & Alice*.

As the sales drive gets underway, it will receive tremendous impetus from these hits which are still at the peak of their national release. In addition, a number of hopefully strong grossers will go into national release during the course of the 13-week drive.

These new films include *Marooned*, already a big success in early general release after its road-show launchings; *Loving*, a smash hit in its world premiere engagement in New York; and *The Liberation of L. B. Jones*, a controversial drama which just opened in several key cities.

Later in the spring will come *A Walk in the Spring Rain* which reteams double-Academy Award winners **Anthony Quinn** and **Ingrid Bergman**; *Riverrun*, a youth-oriented film from underground filmmaker **John Korty**; *The Executioner*, a contemporary suspense drama with **George Peppard**; *The Reckoning* starring **Nicol Williamson**, and *Getting Straight*, a campus drama starring **Elliott Gould**, and **Candice Bergen**.

Bad reviews didn't hurt Paramount's Adventurers

In spite of the many adverse reviews, **Paramount's The Adventurers** has proved in the first five days of its release, to be another one of those "panned by critics — loved by the patrons".

The *Adventurers* opened simultaneously in 17 situations throughout Canada on March 25th, and all areas reported outstanding grosses. In Toronto alone, where it is playing the multiple Imperial group at Imperial, Yorkdale, Runnymede and the Golden Mile, the grosses exceeded \$78,000 for these first five days.

Montreal and Vancouver are already matching the figures of *The Odd Couple* which was reported to be over \$30,000 in each theatre.

A-I, Commonwealth United sign huge pact

American International Pictures and Commonwealth United recently concluded arrangements for American International Pictures to

handle the theatrical U.S. distribution of Commonwealth United films. Astral Films Ltd. will handle Canadian distribution.

The theatrical distribution agreement involves 43 films, 27 of which are currently in release, including *Viva Max*, *The Magic Christian*, which is in initial release dates.

The 16 films which have not yet been released are now completed and ready for release. These 16 films, plus *Viva Max* and *The Magic Christian*, represent a total investment of \$30,000,000.

